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By David J. Ewanowski, AIA

There is no form of art more public than architecture.

As designers responsible for building in the public realm, architects are offered unique opportunities with every new commission; and it is more important than ever to carefully consider the impact of what we do. Public facilities, places to gather and communal spaces should be designed to enrich the experience for those who reside, work and play in them, particularly during times of turmoil in society.

History will judge the profession of architecture not only by the quality of the work we do, but also by how we speak up for the importance of public expression of our values in the built environment.

This issue of *Wisconsin Architect* offers samples of public projects designed by AIA Wisconsin members.

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ON THE COVER

Student and Technology Center, UW-Platteville Architect: KEE Architecture

Photography: Douglas N. Kozel, AIA

WISCONSIN ARCHITECT (ISSN 1083-9178) serves the design and construction industry in Wisconsin with circulation to Architects, Engineers, General Contractors, Business and Interior Designers, Landscape Architects, Certified Planners, Developers, Specifiers, Construction Managers, Facilities Managers, Builders, Manufacturers and Suppliers. Wisconsin Architect is the official publication of AIA Wisconsin, A Society of The American Institute of Architects, and is published bimonthly by Wisconsin Architect, Inc. © Copyright 2003 Wisconsin Architect, Inc. All rights reserved. This issue or any part thereof may not be reproduced in any form without written permission of the publisher.

included meeting the diverse needs of today's students: dining, retail outlets, bookstore, conference center, student organization spaces, computer labs and recreation.

After analyzing a number of potential building locations, a gently sloping site in the heart of the academic campus was selected. The location of the building defines significant exterior spaces on campus; and its form has made the building a prominent icon of the university. Positioned along major pedestrian walkways, the building reflects the daily patterns traveled by students and is accessible on both levels.

Student Center functions are located on two interconnected floors, with activities and spaces organized along a central spine. Spaces vary in scale, from grand to intimate; comfortable for use by large groups as well as individual students. Peaceful places to relax or study, with access to daylight, provide a refuge from Wisconsin's cold winter weather.

Photography: Douglas N. Kozel, AIA

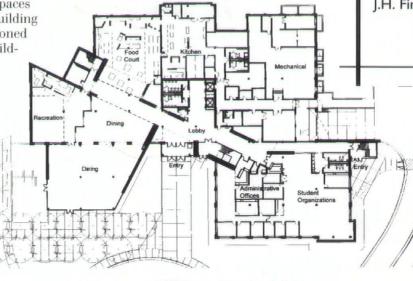
The facility integrates UW-Platteville's history as a mining school with its current engineering programs. Structural and mechanical elements are exposed to view, telling the story of the building's design and construction.

ry h

KEE Architecture

Contractor:

J.H. Findorff & Son





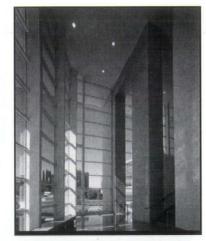


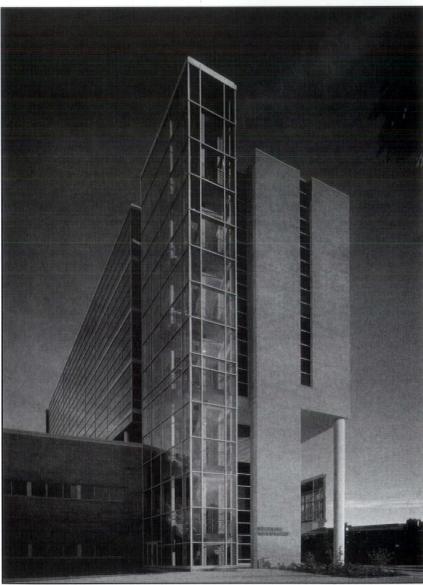


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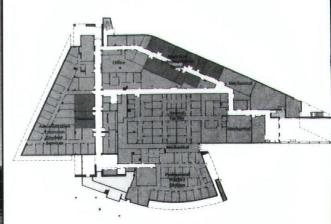
The School of Pharmacy provides 214,000 square-feet of space for education and research. The building geometries are the result of a synthesis between three major programmatic elements: a two-story base containing student activity and educational spaces, a research laboratory tower and a library. The disposition of these three elements responds to and clarifies site conditions.

The base establishes a public edge along a new quadrangle. The glazed library volume floats above the base creating a serene edge along a pond. The laboratory tower responds to Lake Mendota and creates a massing identity for the School of Pharmacy.

The exterior building language is coded to reflect internal functions. Curtain walls enclose public spaces and maximize day lighting and views from laboratory offices. A grid of punched openings in a solid masonry volume reflects the modular nature of the laboratories and the rational process of the research occurring within.

More than simply a magnificent new building, Rennebohm Hall symbolizes the increasing importance of the pharmacy profession to interdisciplinary health care research, teaching and practice. The facility is also a testimony to the spirit of cooperation between the University and the State of Wisconsin.

Photography: Bob Freund and Sutter Photographers



Madison, Wisconsin

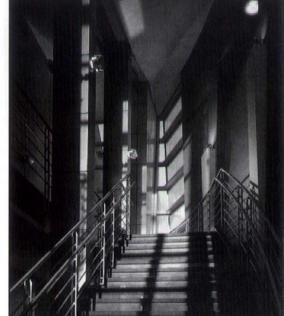
This project marks a renewal point in the University of Wisconsin Department of Chemistry program's research and instructional facilities.

Occupying most of a city block, the buildings together house undergraduate and graduate organic and inorganic synthetic, analytical, basic research and physical chemistry labs.

The Seminar Hall is placed at the intersection of the two primary corridors of the building. One serves the undergraduate teaching spaces, while the other primarily serves the graduate students in the Research Tower.

Because the grade of the site falls by 12 feetalong the length of the block, the Seminar Hall is entered from the corridor at the top row of seating. The presentation platform is at street level, resulting in accessible seminar space in which egress flows naturally and easily outward. A stairway that gives access to the main floor of the building is expressed as an outwardly curved form. The transparent ends allow for views up and down campus, as well as views inward to the vibrant interior. It is illuminated at the perimeter, giving the ceiling a buoyant quality.

The juxtaposition of materials relates to the mission of the building and the acoustical properties provided. The vaulted ceiling, stained maple "cheek walls" and lower side walls project sound deeply into the space. The side walls are tipped outward to carry reflected sound upward avoiding echo. The upper sidewalls are sintered aluminum panels. This uncommon material is made from aluminum that has been coarsely ground and then pressed together to form a thin brittle, yet porous, panel. When used in this application, the material allows sound to pass through it; but the sound becomes trapped, unable to return. Manufactured panel sizes established the planning grid of the interior surfaces.

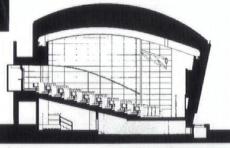


ARCHITECT:

Flad & Associates

CONTRACTOR:

J.P. Cullen & Sons, Inc.



Photography: Hedrich Blessing



Milwaukee, Wisconsin

ARCHITECT:

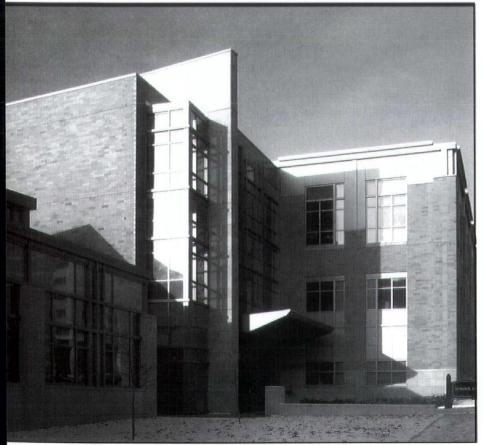
Kahler Slater

CONTRACTOR:

Oscar J. Boldt Construction Company



Photography: Hedrich-Blessing and MU Dental School



The 128,000 square-foot building is dedicated to hands-on dental education, patient comfort and a high level of user interaction.

The exterior materials, a base of stone and brick, gesture to the Gothic character of the campus while the metal "crown" looks to the future. The composition of the design is clean and contemporary, reflecting the activities within while respecting the campus.

The building features two entries. The south entry is close to adjacent parking and is framed by an outdoor courtyard. The north entry is in front of the building, relating to the urban

"mall," and immediately adjacent to a bus stop.

Utilizing either entry, visitors enter a central light-filled atrium at the heart of the building. The atrium features a central admitting area and glass cases displaying a history of dentistry. A public lounge offers all building users a place to wait, relax and interact.

The majority of the building is comprised of specialty dental clinics (pediatrics, orthodontics, surgery, etc.) Each dental clinic is organized into a 12-chair Practice Operatory Department (POD). Each POD is designed to resemble a functioning dental practice, increasing functional efficiency and providing future dentists with a "real world" educational experience. Breaking down the scale of the clinics into PODs also helps to reduce patient anxiety. Abundant natural light and windows are found along the perimeter of the clinic spaces, providing further stress relief and positive distractions for patients.

The building includes a pre-clinical simulation laboratory, where first-year students will begin practicing their skills on high-tech mannequins.

The building organization allows for full city views from the many shared waiting areas, conference rooms and support areas. These spaces increase opportunities for planned and "accidental" interaction.

The new facility is a result of a publicprivate partnership initiated by a \$20 million donation and is overseen by a commission whose members represent Milwaukee Public Schools, Milwaukee Area Technical College, The University of Wisconsin and local business and labor leaders.

The school enables 1,440 students to either immediately enter the labor force or be well prepared for post-secondary education at a technical college of university.

The program is broken down into three "academies:" construction, manufacturing and communications. These are subdivided into four "houses" of 120 students per house with an open-plan work space. Each includes an academic classroom, support spaces, an office space for teachers and students have a professional-type work station. Houses are immediately adjacent to flexible lab spaces. The program also features conventional athletic, library and support facilities.

The building's cast-in-place concrete structure ensures that it can tolerate almost any additional or new equipment. A pan-joist concrete frame system was used for all floor structure. while steel was utilized for all roof framing. Designed as an infill frame building, all concrete work is exposed on the interior, while concrete frame elements are represented on the exterior with insulated covers. Polished concrete blocks are used throughout the building, for both interior walls and exterior cladding. Glass curtain wall and corrugated metal panels are used as exterior infill panels, with custom sunshades and translucent glazing used to control solar gain. Sealed concrete floors are used throughout, with the exceptions of carpeted offices and the wood gym floors.

The facility makes extensive use of greenbuilding principles, including extensive daylighting, an energy-efficient heating and cooling system to reduce operating costs and extensive use of recycled building materials.



HGA, Inc.

ARCHITECT:

CONTRACTOR:

Hunzinger/Clark Joint Venture

Photography: John Korom Photography





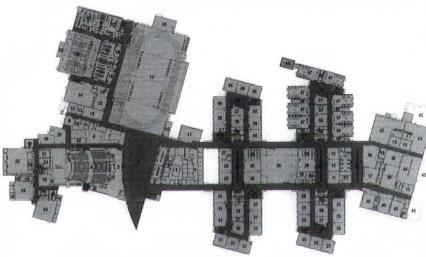
ARCHITECT:

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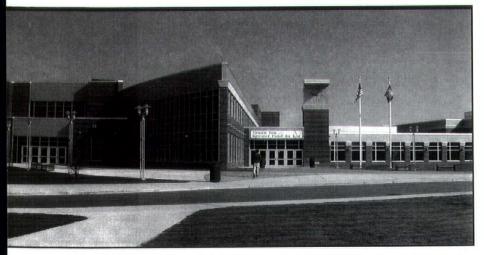
CONTRACTOR:

C.D. Smith Construction





Photography: Bob Freund Photography



The Fond du Lac High School incorporates innovative sustainable design concepts and academy-approach educational specifications, supporting programs integrating multilevel curricula (high school, technical college and four-year university), while including a closed-campus food court cafeteria, state-of-theart performing arts, field house and core shop technologies for technical career preparation.

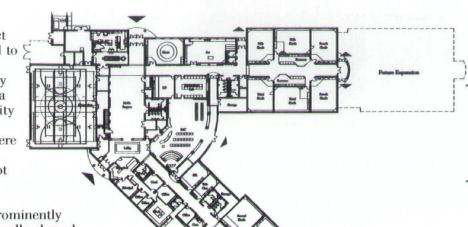
Synergy created from developing shared facilities with adjacent educational and community campuses manifests itself in the use of the site's existing ecologic

biotic communities as an educational tool. A "total campus learning center" is created because of the school's close proximity to the University of Wisconsin-Fond du Lac and to Moraine Park Technical College. They share facilities, educational programs and technology; and there is a great deal of planned interaction between students, staff and community members.

Recycled materials were used and natural light is available to almost every room. A geothermal heat pump system draws upon the numerous ponds on site for heating and cooling capabilities. The heat pump process involves an outdoor loop that brings heat from the pond indoors during the winter and takes heat from the building and pumps it into the ground during the summer. This application on a 405,000 square foot facility is currently one of the largest educational facilities using ground-source heat pumps in the United States.

Another feature of this facility is a 1,038-seat performing arts center designed to accommodate a variety of performances from one-act plays to symphony orchestras. This is not only a high school theater, but also a community theater used for professional performances. The stage is equipped with a full fly, a walking grid, a trap and a 25-person orchestra pit. Numerous technical and lighting capabilities were incorporated into the infrastructure.

he Wausau School District recognized a need to 5 replace the aging Stettin Elementary School. Through a district-wide facility improvement program, plans were made for the new 50,000 square-foot facility.



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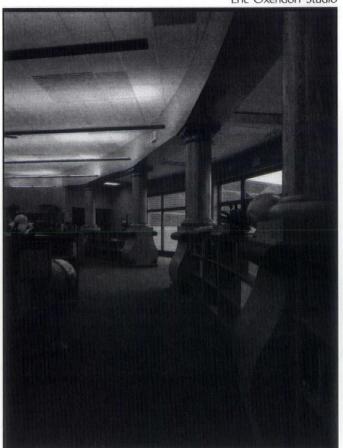
The new site is prominently situated and unusually shaped, which encouraged development of two distinct circulation/arrival sequences. One is designed for parent drop-offs and visitor parking; the other accommodates bus loading and staff parking. Similarly, two wings were developed: one housing K-2 and the other 3rd-5th grades. Each wing has two resource rooms adjacent to their respective classrooms. The core support areas are designed to accommodate future expansion.

The two wings meet at the centrally located IMC and Technology Lab, which incorporates a story theatre area, provides abundant natural lighting and a view of Rib Mountain.

The main public entrance offers immediate access to the offices, IMC, multi-purpose room, parent resource area and the gymnasium during and outside regular school hours.

Brick and block masonry were used on the exterior of the school. A double-duct VAV system, assisted by a thermal storage system, was implemented to save long-term energy expenses for the school district. Under-floor radiant heat at the perimeter of school and floor of kindergarten rooms provide additional comfort.



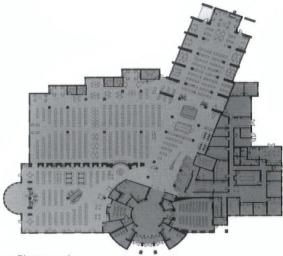


Engberg Anderson Design Partnership & Klipp Colussy Jenks DuBois Architects

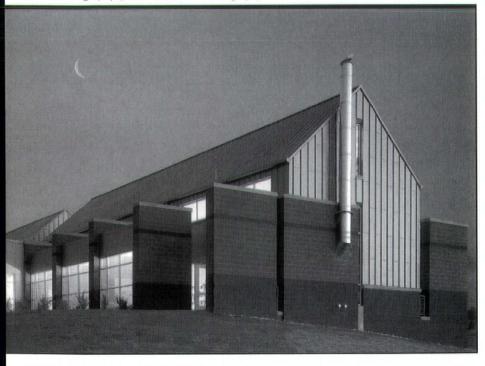
CONTRACTOR:

Hensel Phelps





Photography: James Berchert Photography



This new suburban branch library called for 38,000 square feet of flexible library space including extensive public access to computers and other technology, a public meeting room for 100, a café, a spacious children's area with craft, story and play spaces, a dedicated area for youth and spaces conducive to study and relaxation. The building also serves as a civic center for the rapidly growing community.

In the midst of an essentially open prairie, the site offers spectacular views of a prominent mountain range.

Multiple, standing seam metal clad ridges at various angles playfully hint at the purple rock faces in the distance; and the play of light on the dark galvanized finish lends interesting color that changes from morning until evening. The standing seam cladding with lapped horizontal seams also hints at the agrarian history of the region. Inside, the building is a collection of spaces of various sizes from grand to intimate, arranged around two intersecting axes.

The layout of the collection and other spaces is designed to promote patron self-sufficiency, while making it simple to find staff help when needed. Public information desks are located throughout the building to allow visibility from virtually any location. The round entry rotunda reorients the patrons to the main axis, which runs back through the reference and other collections to a great reading room at the far west end featuring a fireplace and views of the mountains.

Clerestory windows along this spine bring light to the heart of the building. The children's area announces itself just inside the rotunda entrance with inviting plays of color and playful built-in millwork. The children's story room at the end of the path through this area is a light-filled space with high ceiling and clerestory windows. Sunlight is controlled by means of overhangs and fritted glazing to maintain the views while minimizing cooling costs.

The existing 98,812 square-foot office building, erected in 1983, housed portions of several state agencies. In conjunction with the remodeled existing building, the new 64,000 square-foot addition was to house all of the existing departments and pull the sections of other departments that occupied leased space throughout Waukesha and Milwaukee.

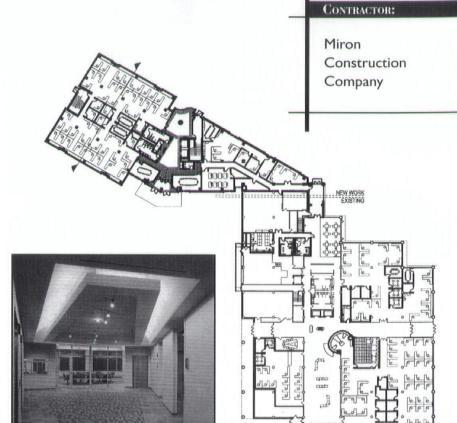
The center houses all of the state agencies in Waukesha, as well as acts as a gateway to the city's downtown.

Natural boundaries, the position of the existing building and the available land dictated the new footprint of the building. Placed parallel to the river, the addition and connection are directly against the flat east facade of the existing building. With the building entrance placed on the opposite side, the entrance becomes much more visible to the more accessible St. Paul Avenue.

The new floor space and remodeled existing building flow into one another to create contiguous departmental floors. A connector houses all of the support functions, such as libraries, meeting and training rooms, and helps to act as mediator between the more regular floor plates of the existing building and the new "cube." The point at which the irregular geometries of the new building met provided unique opportunities for special lobbies and central conference rooms on each floor.

The building's orientation takes advantage of natural daylighting. Deeper floor plates in the office area allow sunlight to enter the interior portions of the building through the use of sculpted ceilings and larger glazed areas on the exterior. High quality glare-free lighting fixtures were used to distribute light uniformly The exterior walls were tilted outward so that the extreme sun angle penetrations of late mornings and afternoons could be eliminated.

The new building utilizes concrete panels similar in proportion and color to those found on the existing building, but updated with metal panels and glass curtain wall to produce a more modern characteristic.



Photography: Greg Gent Studios, Inc.

Continuum

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the Zimmerman Design Group

CONTRACTOR:

CD Smith Construction

Photography: Greg Gent Studios, Inc.





West Lisbon and North Avenues to the south and north and North 49th and 50th streets to the east and west bind the triangular-shaped urban site, which was deemed to best accommodate space and parking and parking requirements. An abandoned theater was raised to make way for the new 85,000 square-foot station and adjacent parking ramp facility.

The siting and facility design process resulted in the construction of an building with 20 cells, 1,000 dataports, 400 teleports and a 225-space parking structure that delicately balances the need for security with civic form and function. The District Three Station is highly approachable with expansive glass, buff-colored brick and a metal sculpture that symbolizes police and community working together. Building products such as masonry, terrazzo, ceramic tile and stainless steel were chosen to create a durable and long-standing public facility.

The use of glass and pedestrian-friendly features has resulted in a less foreboding structure. The triangular parking lot and community plaza located in front of the station provide parking for area businesses and space for a farmers' market.

The lobby is designed to be inviting; and a public meeting room off the lobby provides space for gatherings of block watch groups and

> other police-related community groups. The facility is open to the public while being securely separated from the district's day-to-day operations.



Art enlives the built environment while gaining community and financial support for design projects. Although it takes extra planning and coordination, collaborating with artists to develop artwork to be incorporated in final projects can be well worth the effort.

Art integrated in the built environment can greatly enhance and humanize public and private spaces. Wisconsin has many fine examples of this process that include facilities such as universities, public libraries, convention centers, airports, performing arts centers, and spaces in the public realm such as parks, river walks, streetscaping and private development projects.

One of the largest of these projects is the 680,000 square-foot Midwest Airlines Center where work of 14 artists and 50 writers equaling over \$1.2 million is integrated into the building and its site. It familiarized others with the process and has served as a model for many communities and clients to emulate.

There are many reasons to integrate public art in a project. Value-added opportunities may include:

- Project enrichment—enhance building design and provide free access to art
- Budget can be stretched by utilizing lineitem budget figures
- Change orders can be reduced and building codes for public safety will be met
- Art will be properly maintained as it is part of the built environment
- "Sense of Place" can be celebrated and history/culture can be preserved
- Community pride can be increased using art process as a community organizing tool
- PR opportunity can generate project excitement and additional funding
- Catalyst for economic development

For a project to be most successful, artists should begin collaboration with the design team in early planning and design phases. This allows each participant—artist, architect, engineer, specialty consultant—to develop holistic creative solutions building upon their collective talents and skills.

A public art coordinator with integrated design team experience is able to expedite the project and ensure meeting its goals. This consultant may be hired directly by the client or serve as a sub-consultant to the design team and provides valuable service through all phases of the project, from artist selection through project completion.

The consultant will help clients determine when and how to successfully incorporate artists on design teams, as well as guide the artist selection process and contract negotiation. As a liaison between artist, design and construction teams during concept, design development, construction documentation,

cost estimating, fabrication, and installation, the consultant can also help develop an art maintenance program to protect the artworks for the future.

After the artist(s) are selected, design team representatives must interact with them to determine art concept feasibility and offer suggestions for best site-specific collaborative design efforts. Structural support, finishes, color palette, lighting, etc must be considered. It is important to share budgetary and scheduling goals and to determine if there are any budget line items that may be applied toward the art installation.



Artist-designed fireplace as centerpiece of completed Sharon Lynne Wilson Center for the Arts lobby. The artist, Susan Falkman carved the limestone onsite.

Some artworks may be bid out to other fabricators. For others, the artist and their assistants will provide fabrication and installation services. Coordination during these phases is critical.

Artworks that are integrated in the building or site have proved to be a source of additional



Artist and design team for Shorewood Public Library project.

tion during the long construction period.

Creative dialogue between artist, design team members and client representatives can leverage funding sources to implement the artworks through the project construction budget line items or from adjacent projects within a larger context, such as a neighborhood district transportation/pedestrian corridor.



Lois Ehlert designed screen intersects curved glass partition between adult and children's areas in Shorewood Public Library

While public entities such as the State of Wisconsin or Milwaukee County have a Percent for Art program for designated projects, additional or nonfunded artworks can generate supplemental funding from private sector donors.

An example of this potential funding is the award-winning Sharon Lynne Wilson Center for the Arts in Brookfield. Five artists were selected to develop designs with the architectural team, create

their proposed integrated art concepts. Art projects were completely paid through private fund raising.

Press coverage of the construction process showed extraordinary images of the building taking shape around the 40' carved limestone fireplace, which was the first built element on the site to ensure meeting project completion schedule. Similarly, the recently completed Shorewood Public Library incorporated the work of four artists, all privately funded. The buildings and artworks were enthusiastically received.

Architects and owners who consider working integrally with artists can enjoy the rewards of developing unique design solutions that energize their projects and provide delight for diverse users and visitors.

EDITOR: The author is a Professional Affiliate member of AIA Wisconsin and a principal at Engberg Anderson Design Partnership. She has led regional efforts to integrate art elements in public and private projects for the past decade. A member of the City of Milwaukee Arts Board, she has chaired its Public Art Subcommittee since 1993. She has served on task forces, artist selection panels and as public art coordinator on numerous projects.

Photography courtesy of Engberg Anderson Design Partnership.



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An under utilized source for leaders is the building and construction industry. Individuals from our professions are qualified to lead for many reasons.

We have practical experience gained through the progression of our projects. Our professional trade organizations provide an excellent example of current leadership and help groom other members to accept such tasks. In addition, this industry has never hesitated to heed the call to serve in a variety of volunteer roles for the public and private sector. For these reasons, it is time to call upon ourselves to cast more then a glance at the idea of expanding our roles as leaders in society.

It is our professional experience that makes us solid candidates to assume positions of leadership outside of our traditional occupations. Our day-to-day responsibilities serve us well in preparation to take on additional roles of management. In a typical construction project, we must work with people from a variety of backgrounds, including clients and owners, subcontractors, building code officials and independent consultants. Each of these entities has different interests and motives, with the completed building project the primary objective. These parties must be organized into a united team capable of reaching its goal. Organizational skills used by project managers every day can also be applied to other avenues outside our industry.

While the skill of guiding a team is a vital asset for a leader, construction projects are rarely predictable. Weather and unforeseen conditions force us to be flexible while reaching our goals. We frequently have to adapt and overcome obstacles with no prior warning or preparation. Project managers and job captains in the building and construction industry are already accomplished at using spontaneous thinking to deal with irregularity and keep a project moving. The ability to be creative thinkers is an asset that all good leaders should possess and something that we can put to use in other settings.

Volunteer efforts in charitable organizations, plan commissions, building committees and trade groups have long been a source of involvement for contractors and architects.

Many of us have participated in our respective

organizations, the Associated General Contractors and The American Institute of Architects. We offer our time to advance the profession through these groups by serving on boards of directors and committees, and by supporting political action groups. At the 2003 AIA Wisconsin Convention, AIA Wisconsin President Tom Cox, AIA, encouraged our members to influence society by taking on leadership roles earlier then we are used to and, by doing so, creating solutions beyond architecture and buildings. We can use our practical and technical knowledge to produce not only individual building projects, but also to change the entire community to make it more livable and sustainable.

In these crucial times for state and local government, the need for good leadership is more important then ever. Currently, there is proposed legislation in Madison affecting our industry, including expanded design/build project delivery authority, revisions to energy and lighting codes and, of course, the state budget. While our professional lobbyists respond to these proposals with the best interests of the architectural and construction industry, imagine the result if a construction manager or project architect were in a position to author these bills rather then just react to them. Even at the local scene, having an individual with our background at the executive level can certainly lead to better decision making than if he or she could only advise from a distant committee.

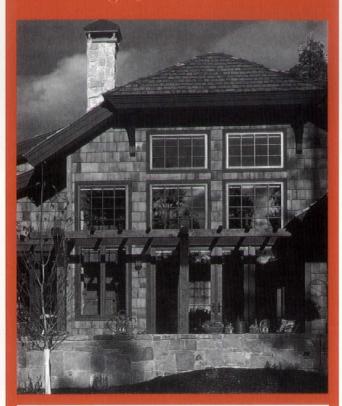
We offer value beyond just the design and construction of a building. Our projects teach us to organize and guide whole groups of people. The profession trains us to be spontaneous thinkers that can react to unpredictable situations. As volunteers, we have gathered the experience necessary to participate in additional roles of leadership. These characteristics are why people turn to us for their projects. They also are the attributes of a good leader. While it is unrealistic that we will all leave our day jobs and run for office, it is knowing that we have the ability to serve in that office that is important.

The architectural and construction industry has many valuable people behind the projects it produces. It is time to encourage them to seek out new challenges and become society's next generation of leaders.

We offer value beyond just the design and construction of a building.

EDITOR: The author is President of AIA Northeast Wisconsin Chapter and an architect and construction administrator with Berners-Schober Associates, Inc. This article was originally published in Wisconsin Constructor magazine, Summer 2003 issue.

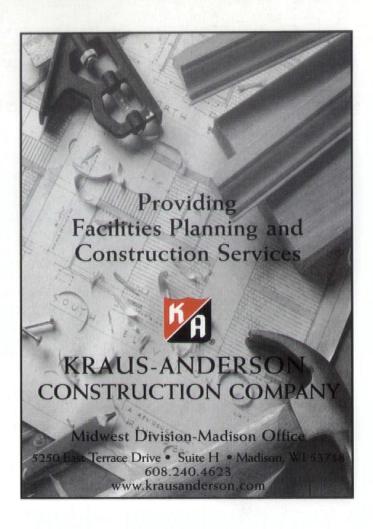
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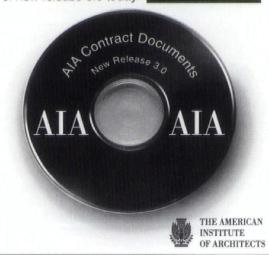
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When you participate in the political arena, you learn to play both offense and defense. That's why the AIA is involved in advocating and protecting the professions interest on key issues—like licensing, procurement and tax issues.

POLITICAL ACTION COMMITTEES: GENERAL INFORMATION

PACs were created as equalizers, not polarizers. Their growth was spurred 30 years ago by campaign finance reform legislation that targeted some of the same issues we wrestle with today: spiraling campaign costs, rich candidates versus poor candidates and incumbents versus challengers.

PACS are often portrayed as the vehicles used by corporate and industrial America to steamroll the little guy and buy political clout. In truth, workers, through the AFL-CIO, started the first PAC some 50 years ago. The Federal Election Commission records show that PACs representing workers—and trial attorneys—are still the most powerful and influential in American politics.

PAC contributions are more about individual freedom than money. Political activity builds awareness of the policies and people who support the growth of a company or industry. Full participation in elective government is the first and last line of defense against erosion of our democratic way of life.

We know that legislation and regulations effect your business and its bottom line. A political action committee (PAC) allows architects the chance to build relationships and support our friends in the State House and Governor's office. A PAC is an invaluable political tool that allows architects a greater opportunity to receive a fair hearing on issues and have a seat at the table when decisions are made. So, what do we need to do? Let's face it, leadership in the political arena requires involvement. You've got to roll up your sleeves and get active.

WHAT IS A PAC?

A political action committee, or PAC, can be one of the most effective political tools available to AIA components. PACs allow AIA members to voluntarily band together to express support for legislators and candidates who have taken or likely will take positions that are compatible with the profession's interests. The PAC's purpose is to collect and distribute campaign contributions. But unlike personal or individual contributions, a check from a PAC

carries a clear message on behalf of a large number of people, in our case the entire architectural profession. The national AIA PAC, ArchiPAC, provides financial support to candidates running for the United States Senate and House of Representatives. It is a nonpartisan political action committee and exists through the voluntary contributions of AIA members. However, due to campaign finance laws, ArchiPAC is prohibited from supporting candidates at the state or local level. That is why it is imperative for all AIA state components to establish a state PAC.

What are some of the reasons that a PAC is important to components and AIA members? Here are just a few of the reasons that come to mind:

- A PAC allows architects to combine financial resources and express the collective interests of the profession in ways that are impossible with individual contributions
- Because architects do not often represent a huge voting bloc, a PAC can give the profession clout that exceeds its actual numbers.
- A PAC allows the AIA to gain access to key legislators who may come from districts that do not contain many architect constituents. There are many powerful public officials from rural areas, for instance, with whom the AIA must establish relationships, and PACs are one way to achieve this.
- They can serve as a way to get AIA members involved in the component's government affairs program without requiring a large investment of time on the part of the member. Contributors may be encouraged later to take a more active role through other programs.

How are PAC funds used?

PAC contributions are made fundamentally for three reasons:

- To support well-qualified candidates who hold friendly positions,
- To express appreciation to incumbents for supportive actions and votes they have made in the past, and
- To improve opportunities to be heard in the future.

It is important to remember that PAC contributions are made to build relationships; they are not attempts to buy votes. There can be no quid pro quo between a contribution and a specific vote on a particular issue. That would be illegal and unethical. Even so, there are many people who are uncomfortable with the idea of PACs; but unless laws governing campaigns are changed, they are indispensable

tools that serve an integral role in an effective advocacy program.

IS A PAC REALLY NECESSARY?

The fact is, political campaigns are expensive; and candidates need and often expect financial support from their allies. Public policy is a competitive process. If architects want to have a strong voice in government, they have to participate in all aspects of the system.

A state PAC has the following four primary goals:

- Build relationships with state office holders
- Evaluate candidates for state office
- · Raise funds
- Contribute to candidates who support the architectural profession

The profession has a great deal at stake in state government decisions. Examples include limiting the long tail of professional liability, blocking the expansion of the sales tax to professional services and supporting a strong state building program.

PACs are one aspect of an overall strategy to influence government decisions and ensure the profession's voice is heard.

PACs are legitimate forms of expression, well-regulated by law and a way for like-minded people to band together to support public officials with whom they agree.

PACs are not vote buying; and the AIA would never engage in illegal or corrupt activity. The profession's adversaries are almost certainly going to be involved in political activity. The American political system is designed to sort out competing interests, and the AIA must be prepared to participate as part of its obligation as an organization made up of citizens.

Nothing about PACs prevent individuals from becoming involved in political activities on their own. PAC contributions are purely voluntary. The PAC isn't a substitute for personal involvement; it's a supplement.

PAC contributions are often more potent than individual donations because the recipient understands exactly why he or she is receiving them.

The PAC is bipartisan and decisions about support are based solely on the candidate's position on the AIA's key issues. Individual architects should feel free to contribute to other candidates based on the issues that are important to them.

EDITOR: The author is the director of State and Local Affairs for The American Institute of Architects. The Wisconsin Society of Architects/Political Action Committee (WSA/PAC) was established as an independent, voluntary and bipartisan group interested in improving government by encouraging the active involvement of architects in the political process. AIA Wisconsin members are encouraged to support the future of your profession by sending a personal contribution to the WSA/PAC, 321 S. Hamilton St. Madison, WI 53703.





The 72nd annual AIA Wisconsin Convention & Expo, *Muse & Views*, explored the source of creative inspiration and presented enlightening perspectives of architecture.. The program headlined a variety of featured speakers, seminars and special events designed to rekindle our passion and renew our vision by sharing their muse and views on architecture.

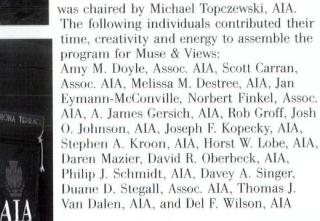
Muse & Views also offered informative and interactive professional development seminars focusing on design, practice, technology and environment issues.

AIA members also earned valuable learning unit hours as a part of the AIA Continuing Education System.



The Building Products Expo featured the latest products and services available to Wisconsin's design and construction industry. Exhibitor-sponsored "Expo Education Program" sessions allowed architects and allied professionals to gather the latest information on new technologies in the booths of AIA/CES providers.

The Muse & Views Convention Committee



A big "thank you" also is in order for the following Convention sponsors whose generous support made the many special Elevation programs possible:

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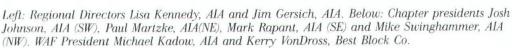
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2004 AIA Wisconsin Convention & Expo

The 2004 AIA Wisconsin Convention & Building Products Expo is scheduled for April 28 & 29, 2004, at the Monona Terrace Convention Center in Madison, Wisconsin.















Previous page Top: AIA Wisconsin President Tom Cox, AIA. Certificate of Aprreciation Recipients: Patricia Frost, AIA, Allyson Nemec, AIA, Gerald Schwochk, AIA, Melissa Destree, AIA, and Thomas Hirsch, AIA.

At Right: Keynote Speaker Jim Olsen (1) with sponsor Jim Reussmeisl of Oscar J. Boldt Company. Far right: Sponsor Craig Coursin, AIA, of CG Schmidt Construction with Michael Sorkin.

Seminar speakers Kelly Denk, AIA, and John Vetter, AIA, Edward Weller III, and Michaella Wright.

2003 Convention Chair, Michael Topczewski, AIA, Charles Rose, AIA and committee member Josh Johnson, AIA. Paul Doherty, AIA. Frank Musica, Esq., Assoc. AIA.

Carlos Jimenez, storyteller Brian Andreas. Jeff LaRue, AIA and Grant Simpson, AIA, with Convention Committee member Stephen Kroon, AIA.

Bottom row: Michael Topczewski, AIA, and Jerry McCann. Golden Award recipient Horst W. Lobe, AIA. Mayor Dave Cieslewicz.



































Expo Hall & Booth Awards

Congratulations to the winners of the 2003 AIA Wisconsin Expo Booth Awards! The jury of AIA Wisconsin members selected a first place, second place, third place and seven honorable mention award winners. The jury had the opportunity to tour the Expo Hall thanking the exhibitors for their participation in the Expo. Over 1,100 design and construction industry professionals were able to discuss products and services available from and make connections with over 140 exhibitors. AIA Wisconsin extends its thanks to the Booth Award winners and all of

the exhibiting companies for their significant contribution to the success of this year's Convention.

Booth Awards were presented to:

1st Place International Mason

International Masonry Institute

2nd place

Wisconsin Concrete Masonry Association 3rd Place

Carley Wood/Custom Metals

Honorable Mention

A.J. Pietsch Company Buettner & Associates, Inc. Gallina USA LLC Manning Lighting Miron Construction Co., Inc.

Oscar J. Boldt Construction Vendura Industries











PLANNING RETREAT

For the past 18 years, AIA Wisconsin leaders have gathered in a log lodge on Mirror Lake for a two-day long-range planning retreat. This August, the 2003 planning session, chaired by Vice President/President-Elect Michael Eberle, AIA, focused on ideas for strengthening AIA Wisconsin and the value of membership through mentorship and public awareness.

Following a presentation on future trends by Professional Affiliate Representative and Milwaukee futurist David Zach, the assembled national, state and local AIA leaders generated a host of great ideas to address a wide range of mentoring and public awareness issues. Since it would be impossible to initiate all of them, these ideas were reviewed and winnowed down to the top three mentoring and public awareness goals for the coming year.

The top initiatives identified to encourage and support mentoring included mentor leadership training for firms and seasoned practitioners, a leadership institute for young architects and a mentor database for interns.

To enhance public awareness, the top three recommendations were a task group for media training, assisting members identify community leadership opportunities and K-12 architectural education toolkits for members, teachers and students.

A report on the ideas and recommendations that emerged for this year's planning retreat will be reviewed by the AIA Wisconsin Board of Directors at its October meeting.

ARE PROGRAM

A total of 68 interns are participating in the 2003-04 Architect Registration Exam (ARE) Preparatory Program. The 15-session interactive video-conferencing program is being offered at four locations: UW-Madison, UW-Milwaukee, UW-Green Bay and UW-La Crosse.

This is the third year that the ARE Preparatory Program has been offered. It is sponsored by AIA Wisconsin, UWM School of Architecture and Urban Planning, Wisconsin Architects Foundation and Wisconsin Young Architects Forum.

The ARE Preparatory Program would not be possible without the knowledge and expertise contributed by the architects, engineers and allied design professionals who volunteer their time to present the sessions on each division of the exam. For more information, contact AIA Wisconsin.

LEGISLATIVE UPDATE

So far, over 750 bills have been introduced in the Wisconsin Assembly and Senate. About 55 of them have been approved by both houses of the Legislature and signed into law by the Governor.

For the first half of 2003, everyone's attention was focused on the state budget, 2003 Act 33. The good news is that the state budget for the 2003-05 biennium was balanced without increasing or expanding state taxes. The notso-good news is that it required reductions in a number of state programs and results in significant pressure on municipal, county and school district budgets.

The AIA Wisconsin Legislative Committee currently is keeping tabs on over 30 legislative proposals that could have an effect upon the practice and profession of architecture. Examples include bills that would require review of lighting plans for commercial buildings (SB 111), require communities with fewer than 2,500 people to enforce the oneand two-family dwelling code (SB 168 & AB 347), require state agencies to establish time periods for approving certain licenses and permits (SB 246 & AB 486), allow the Wisconsin Housing and Educational Facilities authority to issue bonds for private schools (AB 79), allow state and local governments to reduce the required retainage for construction projects (AB 417) and provide building code and other incentives to promote the preservation of historic buildings (AB 499).

In addition, AIA Wisconsin is keeping an eye on several draft proposals that have not yet been introduced. Examples include proposals that would allow the use of design/build by the Milwaukee Metropolitan Sewerage District and authorize the Architects Section of the Joint Examining Board to require continuing education for license renewal.

For information on these and other government affairs issues, contact AIA Wisconsin.

AIA WISCONSIN OFFICERS

At its August meeting, the AIA Wisconsin Board of Directors approved the nominations of Cherie K. Claussen, AIA, Wauwatosa, as Vice President/President-Elect and Colin H. Klos, AIA, La Crosse, as Secretary/Treasurer for 2004. They will join 2004 President Michael P. Eberle, AIA, Madison, and immediate Past President Thomas R. Cox, AIA, Appleton, on next year's AIA Wisconsin Executive Committee.

Claussen is regional office director, as well as a vice president and principal in the healthcare architecture group, for HGA in Milwaukee. Klos is a principal of MBA Architects in La Crosse.

2004 CONVENTION

Reserve the dates and plan to participate in the 2004 AIA Wisconsin Convention & Expo on April 28 & 29 at Monona Terrace in Madison.

The 2004 Convention Committee, chaired by Josh Johnson, AIA, Middleton, is assembling an attractive program of speakers, professional development seminars and special events to compliment the displays of products and services in the Expo.

The theme for the 2004 Convention & Expo is "Institute!" The program will help fire up your

creativity and launch your dreams as it explores emerging design, practice, technology and environmental issues.



AIA Southwest Wisconsin joined forces with the Madison CSI Chapter and NAWIC for the 2003

Dane County Paint-A-Thon. Volunteers were challenged with a 147year-old house with a detached garage in Madison. The home owner, Ms. Frances Patton, is retired and lives alone after recently being widowed. "Everyone did a great job and Ms. Patton was very grateful," said team director Kent Calloway, AIA, Middleton. Vogel Brothers Building Co. was instrumental in the success of the project by supplying ladders, a power washer, scaffolding and other useful tools that made it possible for the volunteers to do the job. Mautz Paint donated all of the paint. AIA Wisconsin members joining Calloway included: Michael P. Eberle, AIA, Madison, Jessica C. Klehr, AIA, Madison, Josh O. Johnson, AIA, Middleton, and Ramona Lowery, Assoc. AIA, Madison.

LOOKING FOR A TAX BREAK?

Founded in 1953, the Wisconsin Architects Foundation is celebrating its 50th Anniversary of building a better Wisconsin through architectural education. As a 501(c)(3) educational foundation, contributions to the WAF are tax deductible. Please consider joining the anniversary celebration by contributing one dollar or more for each year the WAF has been investing in the futre of the profession. Contact the WAF at (608) 257-8477 or aiaw@aiaw.org for more information.

AIA SYMBOL

The Institute symbol, featuring the column and eagle, may be used by AIA Architect members and their firms on their letterhead, business cards, signs, brochures and other business materials related to their practice, provided that all of the names of living architects included in a firm's name are members of the Institute. The symbol may not be used by a firm that does not include the names of member architects in the firm name. When the majority of financial ownership in a professional architectural firm is held by registered architects, and all registered architect principals are AIA members, that firm may use the phrase, "Members of The American Institute of Architects" in its public listings.

PEOPLE & PLACES

John G. Bruni, AIA, Mazomanie, and **Michael Marcheske, AIA**, Sheboygan, have been approved for Emeritus membership in The American Institute of Architects. Congratulations!

Robert Greenstreet, Assoc. AIA, Dean of the School of Architecture and Urban Planning at the University of Wisconsin-Milwaukee, has been named UWM's interim chancellor as the university seeks a successor to Chancellor Nancy Zimpher. Nancy Frank, associate professor of urban planning and





associate dean of SARUP, had bee appointed interim dean of the school.

Architect and former AIA Wisconsin member J. Aubrey Banks died in August at the age of 77. He moved to Tucson, Arizona, about two years ago. Born in Chicago, he served as an apprentice to Frank Lloyd Wright and was a faculty member of the Frank Lloyd Wright School of Architecture. He became a partner in Architecture Network, Inc., in Madison in 1995. He enjoyed a prolific and diverse career and will be greatly missed by his friends and colleagues in the profession.

Karl V. Lusis, AIA, West Allis, has announced the formation of Wisconsin's fist 100% American Indian-owned architectural design firm. Standing Stone Design LLC. He can be reached at (414) 265-7225.

Frederick H. Peterson, AIA, Madison, has been certified as a healthcare architect by the American College of Healthcare Architects (ACHA).

Paul M.Cuta, AIA, Madison, has been named manager of architecture for Vierbicher Associates, Inc.

Duane D. Helwig, AIA, Neenah, will lead the architectural services division of the newly formed MartinGanther Group in Oshkosh. Dean G. Glatting, Assoc. AIA, Oshkosh, will lead the CAD production division.

Thomas G. Lemkuil, Assoc. AIA, Oneida, has joined Dimension IV as an associate.

Charles J. Quagliana, AIA, Madison, of Isthmus Architecture, Inc., was a key presenter at the "Restoration & Renovation 2003" conference at Chicago's Navy Pier. Charlie's three-hour workshop about the Wisconsin State Capitol Restoration & Rehabilitation project focused on a multi-disciplinary team approach to complex preservation projects.

Potter Lawson, Inc., is the recipient of a Merit Award from the Concrete Reinforcing Steel Institute, recognizing the design of the MGE East Campus Substation Screenwall. The firm also recently won Midwest Construction's Project of the Year Award in the category of small projects for this project.

In June, Ishmus Architecture, Inc., was presented a Historic Preservation Achievement Award by The Wisconsin Historic Society for exceptional service in preserving Wisconsin's buit environment.

Eppstein Uhen Architects, Inc. has been selected by Recreation Management to receive the first annual Innovative Architectural Design Award for the Motion Fitness and Racquet Club in New Berlin. This award focuses on new and renovated recreation. sports and fitness facilities.

Kahler Slater Architects was one of twentynine companies named "Best Places to Work" in Southeastern Wisconsin in Milwaukee Magazine and MRA-The Management Association's third annual study of workplace practices. The firm also was one of five medium size companies named "Best Places to Work for Women."

Bouril Design Studio, LLC, has moved to 6602 Grand Teton Plaza, Ste 150, Madison WI 53719. The phone number remains (608) 833-3400.

Long-time exhibitor at the AIA Wisconsin Convention & Expo, Custom Metals, Inc. has won a Gold Award for outstanding craftsmanship in furniture and accessory fabrication in a global competition sponsored by the National Ornamental & Miscellaneous Metals Association.

CORRECTION

John Korom, John Korom Photography, was the photographer for both the interior and exterior photographs of The Cathedral of St. John the Evangelist featured in the special 2003 AIA Wisconsin Design Awards insert in the Construction Industry Handbook issue of Wisconsin Architect magazine. AIA Wisconsin regrets the errors of misspelling his name and failing to give him the photography credit for the exterior photograph of this Honor Award project. John Korom, Wauwatosa, is a Professional Affiliate member of AIA Wisconsin.

Membership Action

Please welcome the following members to AIA Wisconsin.

Brett D. Daniels, AIA—SE Robert G. Feller, AIA—SW David Hoffman, AIA-SW Mark H. Jenssen, AIA-SW Jonathan S. Molkentin, AIA—SE John M. Parnon, AIA-SE Paul J. Widlarz, AIA-SE

Assoc. AIA

Jesus A. Abreu, Assoc. AIA—SW David Dudek, Assoc. AIA-SE Steven M. Esser, Assoc. AIA-SE Juanita M. Frankfurth, Assoc. AIA—SE Peter G. Messina, Assoc. AIA—SW Gregory J. Meyer, Assoc. AIA—SE Nathan Remitz, Assoc. AIA—SE Jeremy C. Skalitzky, Assoc. AIA—SW Bradley Werginz, Assoc. AIA—SW Charles E. Wischow, Assoc. AIA—NE

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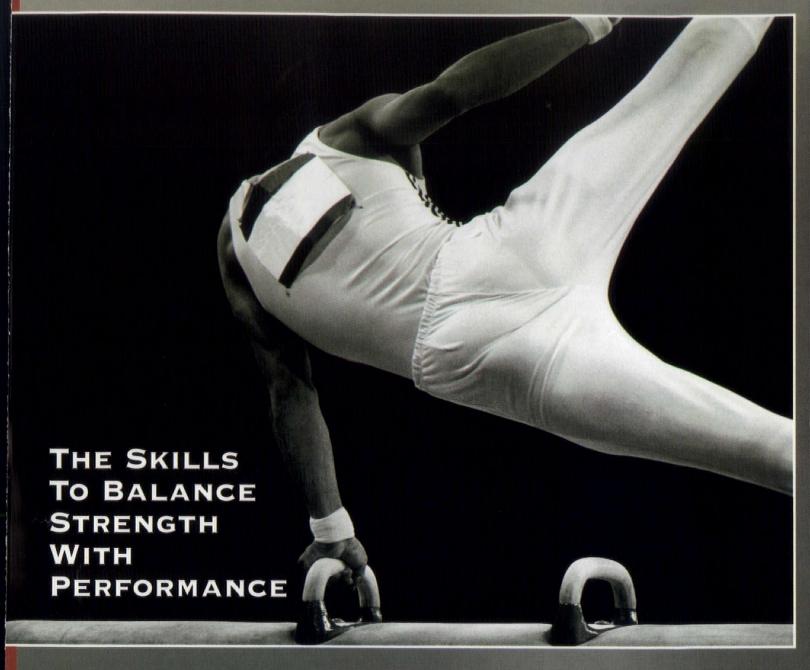
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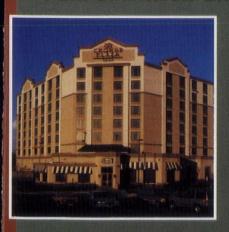


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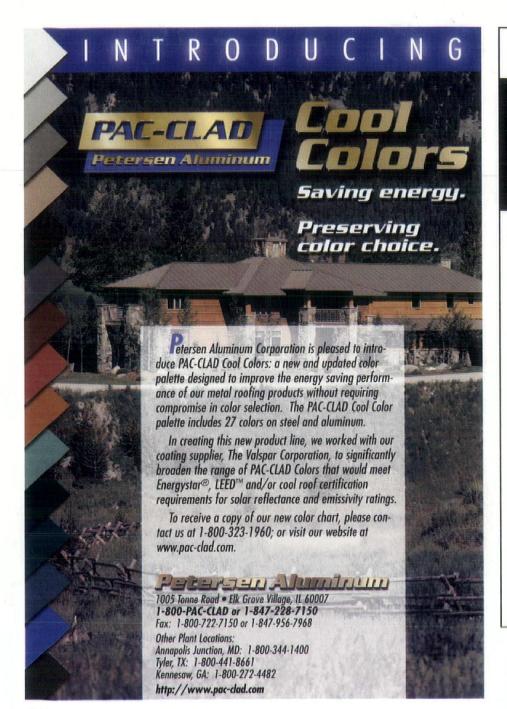




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